



# TESTIMONIALS.

*Bow-Street, Covent Garden.*

**W**HEREAS *two* false and scandalous Pamphlets have been Published (by one *Rayner* and *Slow*) called *Memoirs*, &c. and *Authentic Memoirs*, &c. of Mr. *Wilks* (greatly injurious to his Memory) This is to assure the Public, that the only *Genuine Account of his Life, Family, Marriages, Issue, &c.* is printed by Mr. *Curll*; in *Burghley-Street* in the *Strand*.

MARY WILKS, his *Relict*.

*Charing-Cross-Meuse.*

**T**HAT very silly Pamphlet, said to be writ by one *O'Bryan* (if there be any such Person) is full of Falshoods, and a Libel upon Mr. *Wilks's Memory*. What *Memoirs* I could recollect of Mr. *Wilks* (who married my Sister) from above 30 Years Acquaintance with him, I communicated to Mr. *Curll*, who has faithfully printed the same.

ALEX. KNAPTON.



THE *K. Curll* (E.)

# L I F E

O F

That Eminent COMEDIAN

ROBERT WILKS, Esq;

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*Farewell ! O born with ev'ry Art to Please,  
Politeness, Grace, Gentility and Ease.*

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L O N D O N :

Printed for E. CURLL, in BURGHLEY-Street,  
in the Strand. 1733.

THE  
L I F E

OF  
THAT FAMOUS COMEDIAN  
ROBERT WILKS ESQ;



545  
16  
55

L O N D O N :

Printed for H. CURRIE, in BURGLEY-STREET,  
in the Strand. 1733.



T O

**Mrs. WILKS.**

I Am certain, M A D A M, You will do me the Justice to Acknowledge, that, in these Papers, to the utmost of my Power, I have endeavoured to do all imaginable Justice both to Mr. *Wilks's* Memory, and Your own Family.

And

vi *DEDICATION.*

And I must on the other Hand  
confess, that Two Sheets of them  
were printed (for the Contents of  
which my good Friend Capt.  
*Knapton* is wholly responsible) be-  
fore I had the Favour of Your  
Commands, by Letter, from Your  
Daughter *Shaw*.

The Public stand indebted to  
You alone, MADAM, for all the  
succeeding *Family Memoirs* con-  
cerning either Mr. *Wilks* or *Tour-*  
*self*.

As



As to whatever Passages are interspersed, in these Sheets, relating to *Persons* or *Things*; they were occasioned through the present ridiculous *Corruption* of our *Theatrical Entertainments*. For, never was the *Justness* of Mr. *Addison's* Observations more truly verified than now, *viz.*

“ AUDIENCES (*says this Polite*  
 “ *Writer*) have often been re-  
 “ proached for the *Coarseness* of  
 “ their *Taste*; but our *present*  
 “ *Grievance* does not seem to be  
 “ the

Niii DEDICATION.

“the *Want* of a good *Taste*, but of  
“*Common-Sense*.\*

I am, MADAM, with due Re-  
spect, for all Favours received,

Your Most Obedient,

Humble Servant,

Burgbley-Street,  
Nov. 1. 1732.

E. C.

\* See THE SPECTATOR, No. 12. Thursday,  
March 15, 1711.



**A TRUE**  
**C O P Y**  
**OF THE**  
**Last WILL and TESTAMENT**  
**OF**  
**ROBERT WILKS, Esq;**

**I**n the Name of God, Amen. I  
*Robert Wilks*, of the Parish of St.  
PAUL Covent Garden, in the County of  
*Middlesex*, Gent. being sound and perfect  
in my Mind and Memory, and therefore  
willing at this Time to dispose my Affairs  
in the best and most prudent Manner I am  
able; do make and constitute this my last  
A Will

ii      The last Will and Testament  
Will and Testament in Manner and Form  
following.

*First*, I resign my Soul to Almighty God my Creator, and hope (through his Mercy) Forgiveness of my Sins and Eternal Life. I commit my Body to the Earth, and desire it may be decently Interred at the Discretion of my Executrix herein after-named. And as to all the Worldly Estate of which I shall die possessed, I dispose the same in Manner following.

*Imprimis*, I Will that all my Debts and Funeral Expences shall be fully paid and satisfied by my Executrix herein after-named.

*Item*, I do hereby give, devise, and bequeath all my Right, Title and Interest in the Patent, granted by his present Majesty King GEORGE the Second, to *Robert Wilks, Colley Cibber, and Barton Booth*, their Executors, Administrators, and Assigns, for the Term of One and Twenty Years, to commence from the 1st Day of *September 1732*, to my Dear Wife *Mary Wilks*.

And



And I do likewise give, devise, and bequeath, my House situate in *Bow-Street, Covent-Garden*, wherein I now dwell, together with the Back-house, Brew-house, Laundry, and all the Appurtenances thereunto belonging, with all my Right, Title, and Interest therein. And also, all my Household Goods and Furniture, of what Nature or Kind soever. And also, all my Jewels, Plate, Linnen, Bedding, and Personal Estate whatsoever, to my Dear Wife *Mary Wilks*. And I do hereby recommend it to my said Wife, to leave to my Daughter-in-Law *Mary-Frances Shaw* (if she be living at the Time of her Decease) such Part of what I have hereby given and bequeathed, unto my said Wife, as she shall think fitting.

And *Lastly*, I do hereby nominate, constitute, and appoint my said Dear Wife, *Mary Wilks*, sole Executrix of this my Last Will and Testament, written with my own Hand. In Witness whereof I have hereunto set my Hand and Seal, in the Sight

iv Mr. WILKS's last Will.

and Presence of the Three Witnesses, whose Names are hereunto subscribed, this 30th Day of *May*, in the Year of our Lord 1732.

ROBERT WILKS.

Signed, Sealed, and Published by the said *Robert Wilks*, the Testator, as his Last Will and Testament, in the Sight and Presence of us whose Hands are here-under written, and who signed our Hands as Witnesses to the same, in the Sight and Presence of the Testator,

JO. BIRKHEAD, *Sen.*

D. BIRKHEAD, *Jun.*

WM. HEMMING.

STAN-

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# STANZAS,

## On the DEATH of Mr. *WILKS*.

### I.

**I**N *Congreve's* dismal Scene of yawning Tombs, \*  
Where bloodless Spectres met, 'ere Spring  
of Day :  
Drums, Fiddles, Truncheons, Billetdoux, and  
Plumes,  
Lutes, Laurels, Racks, in wild Confusion lay ;  
And all the Lumber of the Player's Trade,  
A strange, confus'd, and useless Chaos made.

### II.

Here sat the *Genius* of the *British* Stage,  
Her Bosom loose, her unbound Tresses shed ;  
The sickly Taste of a corrupted Age  
She wept not—but her *Heroes* dead.

*Porter*

\* See The Mourning Bride.



*Porter* and *Booth* she number'd in the Train,  
And wept her Honours lost, but wept in vain.

## III.

Their various Glories she compar'd in Song,  
Judicious *Barry*, she with *Porter* join'd;  
Old *Betterton*, and *Booth* with Silver Tongue,  
Employ'd at once her Grief, and fill'd her Mind:  
Grateful to *Oldfield*'s sweet, much-honour'd, Shade,  
For matchless Pleasure, matchless Grief she paid.

## IV.

Thus did her Grief her tuneful Tongue employ,  
When o'er the Place a blasting Gust there flew,  
That bore this Voice—"Farewell, all manly Joy!  
"And Ah! true British Comedy, adieu!  
"Wilks is no more!"—The Genius dropt her  
Voice—  
She fell—the rest—the grieving Muse supplies.

## V.

Unhappy *Genius* of the *British* Stage,

Now Thou art fall'n indeed—to rise no more;

Nature will not forsake her Friend in Age,

But with her *Wilks* now treads th' *Elysian*  
Shore;

Farewell, O born with ev'ry Art to please,

Politeness, Grace, Gentility, and Ease.

## VI.

What can the peerless *Cibber* do alone,

'Mongst Bodies so Opake, so bright a Ray?

Like Life, midst Heaps of uninformed Stone,

He shews the Vileness of the neighb'ring Clay:

So shines the Moon upon the Sable Night,

Unable to reflect her glorious Light.

VII. Now,

## VII.

Now, *Rich*, pursue with Speed thy mimic Task,  
 Now thy New Fabric rises to the Day,  
 Inform it with thy Spirit of *Grotesque*,  
 And bid the *Genius* laugh her Cares away ;  
 Tho' not so nobly, let us still excell,  
 And *Harlequin* exert his Magic Spell,

## VIII.

At That the *Genius* rais'd her languid Eyes,  
 And starting forth, " Nor be that all, she said ;  
 " A *Quin*, a *Younger*, and a *Hippesley* rise,  
 " To cheer the Gloom that o'er my Realm is  
 " spread ;  
 " Be it their Task to Prop the falling Stage,  
 " And make Sense please, when *Cibber's* lost in  
 " Age.



P R E F A C E

UPON MR. CASTELMAN'S DELIVERING THIS MS.  
I RECEIVED THE FOLLOWING LETTER FROM  
MR. WILKS'S BROTHER-IN-LAW, MRS. SPAW

# PREFACE.

**T**HAT the Public may be farther convinced of the Genuineness of these MEMOIRS, I shall lay before them, the several Steps I have taken in compiling them.

When I advertised, OCT. 9. that my Materials for this Purpose were communicated from Capt. Knapton; Mr. Wilks's Brother-in-Law, Mrs. Wilks, sent Mr. Castelman, Treasurer of the Theatre, to me. I assured that Gentleman my Intention, as I had advertised, was to do Honour and Justice to Mr. Wilks's Memory; and that if his Widow, or any of his Family pleased, they should see all the Manuscript before it went to the Press.

# P R E F A C E.

*Upon Mr. Castelman's delivering this Message, I received the following Letter from Mr. Wilks's Daughter-in-Law, Mrs. Shaw, viz.*

To Mr. CURLL, in *Burleigh-Street,*  
in the *Strand.*

S I R,      *Bow-Street, Oct. 13. 1732.*

SINCE you have promised to insert nothing in my dearest Father's Life, but what my Mother and I shall see, and have the Power to alter (if wrong) before you Print it; I desire you will come to Us before you mention any thing relating to my Mother's Family, and you shall be let into such Things; that I am sure you are quite a Stranger to.

*I am*

*Your Servant,*

*Friday,*  
*3 o'Clock.*

M. F. SHAW.

*Three*

# P R E F A C E.

*Three Days afterwards, both Mrs. Wilks and her Daughter, were pleased to sign me the following Testimonial, viz.*

*Bow-Street, Covent-Garden, Oct. 16. 1732.*

**W**HEREAS Two false and scandalous Pamphlets have been injuriously published by one *Rayner and Slow*, under the Title of *Memoirs, &c.* and *Authentick Memoirs, &c.* of Mr. WILKS. This is to assure the Public, that the *Genuine Account of Mr. WILKS's Family and himself, his Marriages, Issue, &c.* will be printed only for, and published by, Mr. Curll, in *Burleigh-Street*, adjoining to *Exeter-Change*, in the *Strand*, with all convenient Speed,

MARY WILKS, *his Relict.*

M. F. SHAW, *his Daughter-in-Law.*



# P R E F A C E.

*And, upon closing the Work, Mrs. Shaw has been farther pleased to make me this Acknowledgement, in another Letter, viz.*

S I R,

**A**S you have done every Thing very right by us, I desire to see you to-morrow Morning at Ten o'Clock, when I hope, I shall be able to give you the Paper \* that I promised.

*Your Servant,*

M. F. SHAW.

*I should not have given the Reader any prefatory Interruption, were not the Town as whimsical in their Credulity, as they are in their Pleasures; but I hope the Facts produced, sufficiently prove the Genuineness of these Memoirs, which is all the Point I have in View.*

\* This Paper was the List of Mr. Wilks's principal Parts, taken from his own MS.

MEMOIRS

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LIVES, printed for E. CURLL.

I. **T**HE LIFE of PETER the Great, Emperor of *Russia*; and of his Illustrious Consort the late CZARINA. Translated from the *French* Original of FONTENELLE. Price 2s. 6d.

II. Mr. Secretary ADDISON's LIFE (last Will and Testament) with all his Divine Poems. Price 4s.

III. Memoirs of the Life, Writings and Amours of the late WILLIAM CONGREVE, Esq; interspersed with Essays, Letters and a Novel, intituled, *The Adventures of Three Days*. All written by him. Also a true Copy of his last Will and Testament. Pr. 5s.

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IX. The

*LIVES, printed for E. CURLL.*

IX. The Life of Dr. SPRAT, late Bishop of *Rocheſter*. With a true Copy of his laſt Will and Teſtament. Alſo, Memoirs of the late Lord *Trevor*, and of that Family. With other Miſcellanies. Price 2s. 6d.

X. An Account of the Life and Writings of the late Dr. JOHN FREIND, and of the Physical Controverſies wherein he was engaged; with other curious Tracts. Price 2s. 6d.

XI. The LIFE of that eminent Statesman, Sir JOHN PERROTT, Lord Lieutenant of *Ireland*, in Queen *Elizabeth's* Reign, who died in the Tower. With his laſt Will and Teſtament. Price 6s.

XII. ELIAS ASHMOLE, Eſq; the celebrated Anti-quarian. An exact Diary of his Life and Actions, drawn up by himſelf. Price 1s. 6d.

XIII. Faithful Memoirs of the Life and Amours of that celebrated Actreſs Mrs. ANNE OLDFIELD. With a true Copy of her laſt Will and Teſtament: Alſo the laſt Will and Teſtament of *Arthur Maynwaring*, Eſq; Price 3s. 6d.

XIV. The Secret Hiſtory of King *James*, and King *Charles* the Firſt. By that famous Aſtrologer Mr. *William Lilly*. Price 2s.

XV. Some Account of Lord Chief Baron *Pengelly*, with a true Copy of his laſt Will and Teſtament. Price 1s. 6d.

XVI. Memoirs of the Life, Writings and Conduct of Dr. ATTERBURY, late Biſhop of *Rocheſter*, from his Birth to his Banishment. By *Thomas Stackhouſe*, M. A. Price 2s. 6d.

XVII. Memoirs of the Life of Sir *Robert Walpole*. Price 3s.



# INTRODUCTION.

## MEMOIRS Of the LIFE of ROBERT WILKS, Esq;

### INTRODUCTION.

**M**R. ADDISON recommends the apt Use of a Theatre, as the most agreeable and easy Method of making a polite and moral Gentry, which would end in rendering the rest of the People regular in their Behaviour, and ambitious of laudable Undertakings. Of all Men living, *says he*, I pity PLAYERS (who must be Men of good Understanding to be capable of being *such*) that they are obliged to repeat and assume proper Gestures for representing Things, of which their Reason must be ashamed, and which they must disdain their Audience (oftentimes) for approving. Among this *Set of Men*, Mr. WILKS's Performance is the greatest Instance that we can have, of the irresistible Force of proper Action. He enters into the Part of *Wildair*, with so much Skill, that the Gallantry, the Youth, and Gaiety of a young Man of a plentiful Fortune, is looked upon with as much Indulgence on the Stage, as in real Life, without any of those Intermixtures of Wit and Humour, which usually prepossess us in Favour of such Characters in other Plays. Thus far Mr. Addison\*.

\* See the TATLER, No. 8. and No. 19.

Mr. *Farquhar* declares, that Mr. *Wilks's* Performance, in that Part, has set him so far above Competition, that none can pretend to envy the Praise due to his Merit. That he made the Part, *says he*, will appear from hence, whenever the STAGE has the Misfortune to lose *him*, Sir *Harry Wildair* may go to the Jubilee. || And, as the Stage now laments such an irreparable Loss,

What he has been Ages shall know to come,

As now we talk of *ROSCIUS* and of *Rome*.

Rowe.

The most celebrated Comedian *Roscus*, was the last among the Romans, and it is greatly to be feared Mr. *Wilks* will be the last among the Britons, since the Art of the Stage it self is now expiring; for what less can be expected, in an Age, as an eminent Writer observes \*, wherein *Cibber* is Laureat, and *Hurlothrumbo*, and the BEGGAR'S (*alias* the THEIF'S) Opera are applauded!

### EPIGRAM.

HORACE has, somewhere, said that ev'ry *Muse*,

A proper Hero, for his *Theme* should chuse;

If so, good Folks, I speak it to my Grief:

Our honest Friend, JOHN GAY's, must be a *Thief*†.

|| See Pref. to the *Constant Couple*, &c. 1700.

\* Mr. *Budgell*. † Capt. *Mackbeath*.



( 3 )

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## MEMOIRS, &c.

**M**R. WILKS was descended from a very good Family in *Warwickshire*; in which County all his Predecessors were Born. His Father *Edward Wilks, Esq;* was obliged to leave *England* through Misfortunes, and some Friends he had in *Ireland* procured him the Post of being one of the Pursuivants to the Lord Lieutenant of that Kingdom. He had three Sons, *Edward, Robert, and William.* The *Second* of which, our late excellent Comedian, was Born at a little Village called *Rathfarnham* near *Dublin*, 1665. He was bred up under Mr. Secretary *Southwell*, and had for some Years a Seat in his Office; being an excellent Clerk, and wrote a fine Hand. Upon the breaking out of King *James's* Wars in *Ireland*, Mr. *Wilks* was forced into the Army by Capt. *Bourk*, and was exempted from Military Duty, being made Clerk to the Camp. But the natural Propensity of his Genius was wholly turned towards the Stage, and hearing so much of the just Praises of Mr. *Betterton's* Merit, he was not easy till he came over, and privately by a Stratagem escaped from his Military Clerk-ship.



At his Arrival in *England*, he was indeed entertained by *Mr. Christopher Rich*; but on no higher Terms than fifteen Shillings *per Week*, out of which he was to allow ten Shillings *per Month* for learning to Dance.

*Mr. Harris* was the Master of whom he learnt; and at whose School, after *Mr. Wilks* had been about a Year in *England*, he saw a young Gentlewoman of about 20 Years of Age, with whom he fell in Love. This was *Mrs. Elizabeth Knapton*, youngest Daughter of *Ferdinando Knapton, Esq;* Town-Clerk of *Southampton*, and Steward of the *New-Forest*. In due Time she brought *Mr. Wilks* a Son, who was Christened *Robert*; the Child was put to Nurse, and committed to the Guardianship of *Mr. Bowen* the Player, upon *Mr. Wilks's* return to *Ireland*, who took his Wife with him, upon the following Occasion.

*Mr. Ashbury*, Master of the *Dublin Theatre*, coming over to recruit his Stage, *Mr. Betterton* thinking *Mr. Rich* did not give *Mr. Wilks* sufficient Encouragement, especially since he had now an increasing Family to provide for, earnestly recommended *Mr. Wilks* to *Mr. Ashbury*, as a young Man of very growing Hopes, and deserving of Favours. From this Character given of him, *Mr. Ashbury* contracted with *Mr. Wilks* for 50 *l.* a Year certain, and a Benefit Play. Upon these Terms was *Mr. Rich* deprived of *Mr. Wilks*. But it was not

## LIFE OF Mr. WILKS.

not long before he was made sensible of his Loss, and forced to send a special Messenger to Ireland to regain him. The Person deputed to go was Mr. Swinny, who with great Privacy got Mr. Wilks and his Wife back, after contracting to allow him 4*l.* per Week; the Duke of Ormond having issued a Warrant that Mr. Wilks should not depart the Kingdom, so much was he beloved in Ireland. However, Mr. Rich was rightly served; and Mr. Wilks but justly rewarded.

Upon this, Mr. Wilks's dear Friend Mr. Farquhar left the *Irish-Stage*, and came over with him, which was owing to a melancholly Accident.

Mr. Farquhar was also extremely beloved in Ireland, and had indeed the Advantage of a very good Person, though his Voice was weak; but as he never met with the least Repulse from the Audience in any of his Performances, he was resolved to continue on the *Stage*, till something better should offer; but his Resolution was soon broke by an Accident, viz.

Mr. Farquhar being to play the Part of *Guzmar*, (in the *Indian Emperour*) who kills *Vasquez* one of the *Spanish* Generals, (and forgetting to exchange his Sword for a Foyle) in the Engagement, he wounded his Brother Tragedian, who acted *Vasquez*, very dangerously; and tho' it proved not mortal, yet it so shocked the natural Tenderness of Mr. Farquhar's Temper, that it  
put



put a Period to his Acting ever after. But in a short Time the Earl of Orrery, in Regard to his particular Merit, gave him a Lieutenantancy in his Regiment then in *Ireland*.

Mr. *Wilks* well knowing the Abilities of Mr. *Farquhar*, after their Arrival in *England*, he never ceased his Importunities with him, till he had prevailed on him to write a Play; assuring him that, he would gain much more Reputation by *writing for the Stage*, than *appearing on it*.

The KING, in the *Island Princess*, was the first Part Mr. *Wilks* played at his Return to *England*, upon which Occasion he thus addressed the Audience,

As a poor Stranger wreckt upon the Coast,

With Fear and Wonder views the Dangers past;

So I, with dreadful Apprehensions stand,

And thank those Pow'rs that brought me safe to Land.

With Joy I view the smiling Country o'er,

And find, kind Heav'ns! an hospitable Shore.

'Tis *England*——This your Charities declare,

But more the Charms of *British* Beauties there;

Beauties that celebrate this Isle afar,

They by their Smiles, as much as You by War,

True



True Love, true Honour, I can't fail to play,

Such lively Patterns you before me lay.

Void of Offence, tho' not from Censure free,

I left a distant Isle too kind to me

Loaded with Favours I was forc'd away,

'Cause I wou'd not accept, what I cou'd never pay.

There I cou'd please ; but there my Fame must end,

For hither none must come to Boast, but Mend

Improvement must be great, since here I find

Precepts, Examples, and my Masters kind\*.

In the Year 1698, Mr. *Farquhar*, having taken Mr. *Wilks's* Advice, had a Comedy brought upon the Stage, called *LOVE and a BOTTLE*. To which there was a very humorous *Prologue* and *Epilogue*, both written by *Jo. Haynes*, the latter spoken by him in Mourning. Mr. *Wilks* had not any Part in this Play ; but Mrs. *ROGERS* (of whom more hereafter) acted *Lucinda*, a Lady of considerable Fortune, and Mr. *MILLS*, *Lovewell*, her Gallant.

About

\* These Verses were wrote by Mr. *Farquhar*.

About this Time the *English* Theatre was not only pestered with Tumblers, and Rope-Dancers from *France*, but likewise Dancing-Masters, and Dancing-Dogs; shoals of *Italian* Squallers were daily imported; and the *Drury-Lane* Company almost broke. Upon this Occasion it was, that the facetious *Jo. Haynes* composed this *Epilogue*, and spoke it in Mourning, viz.

I Come not here, your Poet's Fate to see,  
He, and his Play, may both be damn'd for me:  
No, *Royal Theatre*, I come to mourn for Thee.  
And must these Structures then, untimely fall,

Whilst t'other House stands, and gets the Devil  
and All?

Must still kind Fortune thro' all Weathers steer 'em,

And Beauties bloom there, spite of *Edax* *Reign*

VIVITUR INGENIO; That damn'd Motto There;

Seduc'd me first, to be a wicked Player ||

Hard Times indeed; O *Tempora*! O *Mores*!

I know that Stage must down, where not one Whore is.

But

|| Looks up at the *Motto*, over the Stage, in *Drury-Lane*.

But can ye have the Hearts tho' — pray now speak,  
After all our Services, to let us break ?

Ye cannot do't unless the Devil's in ye,

What Art, what Merit, ha'n't we us'd to win ye ?

First, to divert ye with some new *French* Strolers,

We brought ye *Bona Seres Barba Colers*. \*

When their Male-Throats no longer drew your  
Money,

We got y' an *Eunuch* Pipe, Signor *Rompony*.

That Beardless Songster we cou'd ne'er make much on,

The Females found a damn'd Blotch in his Scutcheon.

An *Italian* now, we've got of mighty Fame,

*Don Sigismondo Fideli* — There's Musick in his Name:

His Voice is like the Musick of the Spheres,

It shou'd be Heav'nly for the Price it bears. || W

He's a handsom Fellow too looks brisk and trim,

If he don't take you, then the Devil take Him.

Besides, lest our white Faces mayn't always delight  
ye,

We've pickt up Gipsies now, to Please, or Fright ye,

C

Lastly,

\* Mimicks *French*-Singing. || 20 l. per Night.



Lastly, to make our House more Courtly shine,  
 As *Travel* does the *Men of Mode* refine,  
 So our *Stage Heroes* did their *Tour* design.  
 To mend their Manners and course *English* feeding,  
 They went to *Ireland*, to improve their Breeding;  
 Yet for all This, we still are at a Loss,  
 O *Collier, Collier*, Thou'ast frighted away *Miss Cross*;  
 She, to return our Foreigners Complaisance,  
 At *Cupid's* Call, has made a Trip to *France*.  
 Love's Fire-Arms here, are since not worth a Sous:  
 We've lost the only Touch-Hole of our House,  
 Losing that Jewel gave Us a fatal Blow:  
 Well, if thin Audiences must *Jo. Haynes* undo,  
 Well, if 'tis Decreed, nor can thy Fate O Stage!  
 Resist the Fate of this obdurate Age,  
 I'll then grow wiser, leave off playing the Fool,  
 And hire this *Play-House* for a *Boarding-School*.

D'ye

D'ye think the *Maids* won't be in a sweet Condition,  
 When they're under *Jo. Haynes's* grave Tuition?  
 They'll have no Occasion then I'm sure, to Play,  
 They'll have such *Comings-in*, Another Way.

This *Epilogue* was many times Spoken with Universal Applause, not only to *This*, but several other Plays; as a just Rebuke of the *vitiated Taste* of the Town. And it might now be revived with the greatest Justice, in opposition to our present *Polite Taste*, when nothing will go down but *BALLAD-Operas* and Mr. LUN's *Buffoonery*. Such are our Stage Entertainments! And for *Breeding*, our Brewers are now arrived to such a height of *finessè*, and *elegance*, that their Children are sent into *France* for Education. But for *This*, as a Lord MAYOR \* himself said,—*There ought to be some Grains of Allowance.*

Mr. *Haynes's* lash on the *Drury-Lane* Actors, who went to *Ireland* to learn *Breeding*, was levelled at *Those* that accompanied Mr. *Wilks* back, with Mr. *Asbbury*, on the *Occasion* before mentioned, and a very just one, *Want of Encouragement*. Old RICH was Punished according to his Deserts for such Treatment, and it is to be hoped his *Harlequin-Son*, will be put upon the same Stool-of-Repentance for flighting the *Offers* of that excellent Comedian *Jo. Miller*, and wanting to keep

C 2

under

\* H. P. of *Wapping*, Esq; and Brewer,

under the Hatches that improving Young Fellow *Charles Hulett*; who will, if they go on, as they have begun this Season, soon transplant *VIVITUR INGENIO* from *Drury-Lane* to *Goodman's-Fields*.

*Miss Cress's* Excursion to *France*, mentioned by *Mr. Haynes*, is a well known Story, She was carried over by a certain Baronet.\*

I doubt not but my Readers will pardon these necessary Digressions, being a part of Theatrical History. I shall now return to *Mr. Wilks*, whom we shall soon see in the full Meridian of his Glory.

From the Success of *Love and a Bottle*, *Mr. Farquhar* resumed his Dramatical Studies; and, in the Year (of the Grand Roman JUBILEE, which revolves but once a Century) 1700. Another Comedy of his was brought upon the Stage, viz. *The Constant Couple: Or, a Trip to the Jubilee*. In this Comedy *Mr. Wilks* was assigned the Character of *Sir Harry Wildair*, An airy Gentleman, affecting humorous Gaiety and Freedom in his Behaviour. *Mrs. Verbruggen* (formerly *Mrs. Mountfort*) played the *Lady Lurewell*, a Woman of a jilting Temper, proceeding from a Resentment of her Wrongs from Men. The Contrast of these two Characters have gained *Mr. Wilks* and *Mrs. Oldfield* an Immortal Reputation; for *Mrs. Verbruggen* dying in Childbed, *Mrs. Oldfield* succeeded her in that Part. *Mrs. Rogers* acted *Angelica*, A Woman of Honour. More of Her anon. The *Epilogue* to this Play was Spoken by *Mr. Wilks*.

Mr.

\* See Memoirs of the Life and Amours of *Mrs. Oldfield*. p. 2.



Mr. Farquhar's deserved Success brought him on a *Third* Play the very next Year, viz. Sir HARRY WILDAIR. Being the *Sequel* of the *Trip to the Jubilee*. In which Mr. Wilks, and Mrs. Oldfield, continued to perform the same Characters as before mentioned.

Two Years afterwards, viz. 1703, Mr. Farquhar, himself, tell Us, that he took the Hint of a *Fourth* Comedy from FLETCHER's *Wild-Goose-Chace*. It was brought upon the Stage under the Title of *The INCONSTANT: Or, the Way to Win Him*. This, tho' a good Play (happening to interfere with the Frenzy of the Town, then running stark mad after *French* Dancers, and *Italian* Songsters) gave Mr. Farquhar just Cause to complain of the reigning *Corruption* in *Dramatical Entertainments*, which he thus very agreeably rallies, viz.

" As to my Success (*in this Play, says he,*) I  
 " think it is but a kind of *Cremona* Business; I  
 " have neither Lost, nor Won. I pushed fairly,  
 " but the *French* were pre-possessed, and the  
 " Charms of *Gallic* Heels were too hard for an  
 " *English* Brain; but I am proud to own, that I  
 " have laid my *Head* at the Ladies Feet. The  
 " Favour was unavoidable, for we are a Nation  
 " so fond of improving our *Understanding*, that  
 " the *Instruction* of a Play does no good, when it  
 " comes in *Competition* with a *Minuet*. *Pliny* tells  
 " us, in his *Natural History*, of *Elephants* that  
 " were taught to Dance on the Ropes; if this  
 " could be made Practicable now, what a Num-  
 " ber of *Subscriptions* might be had to bring the  
 " Great

" Great MOGUL out of *Fleetstreet*,† and make him  
 " Dance between the ACTS.

" It is the prettiest way in the World, of de-  
 " spising the *French King*, to let him see that we  
 " can afford Money to bribe away his *Dancers*,  
 " when he, poor Man, has exhausted all his Stock,  
 " in buying some pitiful Towns and Principali-  
 " ties: *Cum multis aliis*. What can be a greater  
 " Compliment to our generous Nation than to  
 " have *Mademoiselle* upon her *re-tour* to *Paris*,  
 " boast of her splendid Entertainment in *England*;  
 " of the Complaisance, Liberty, and Good-nature  
 " of a People, that Thronged her House so full,  
 " that she had not Room to *stick a Pin*; and left  
 " a poor Fellow, that had the Misfortune of be-  
 " ing one of Themselves, without one Farthing  
 " for half a Years Pains that he had taken for  
 " their Entertainment."

View, *Rich's*-SUCCESSOR, the same, &c. now

From thy *French-Drabkin*, and thy own, *Bou, Wou.*\*

However, in this Comedy of Mr. *Farquhar's*, it  
 must be allowed, there is more low Humour than  
 in either of his former. The Capital Part was  
 played by Mr. *Pinkethman*, viz. Old *Mirabel*, an  
 aged Gentleman of an odd Compound, between  
 the

† There was, at that Time, a very large *Elephant* shewn at  
 the Duke of *Marlborough's* Head in *Fleetstreet*.

\* The ingenious Mr. *Lun* has imported a *Dancing Made-  
 moiselle*; and Himself Barks naturally upon the Stage like a *Dog*.

the Peevishness incident to his Years, and his fatherly Fondness towards his Son. Mr. *Wilks* acted Young *Mirabel*, and Mrs. *Rogers* that of *Oriana*, a Lady contracted to *Mirabel*, who would bring him to Reason.

Mr. *Motteux* gave Mr. *Farquhar* a very Humorous *Prologue* to it, which, for the witty *Parallels* it contains, I will here insert, not doubting but it will very agreeably entertain the Reader, viz.

Like hungry Guests, a sitting Audience looks;

Plays are like Suppers: Poets are the Cooks.

The Founders You: The Table is this Place:

The Carvers We: The Prologue is the Grace.

Each Act a Course; each Scene a diff'rent Dish;

Tho' we're in Lent, I doubt your still for Flesh.

Satire's the Sauce, high-season'd, sharp, and rough;

Kind Masks and Beaus; I hope you're Pepper-Proof.

Wit is the Wine; but 'tis so scarce the True,

Poets, like Vintners, balderdash and Brew.

Your Surly-Scenes, where Rant and Bloodshed join,

Are Butcher's-Meat; a Battle's a Sirloin

Your



Your Scenes of Love, so flowing, soft and chaste,

Are *Water-Gruel*, without Salt or Taste.

*Bandy's* fat *Venison* ; which, tho' stale, can please :

Your Rakes love *baut-goufts*, like your damn'd

*French Cheese*.

Your *Rarity*, for your fair *Guests* to gape on,

Is your nice *Squeaker* ; or, *Italian Capon* ;

Or your *French Virgin-Pullet*, garnish'd round,

And dress'd with Sauce of some — *Four hundred*  
*Pound*.

An *Opera*, like an *Oglio*, nicks the Age ;

*Farce* is the *Hasty-Pudding* of the Stage.

For when you're treated with indiff'rent Cheer,

You can dispence with slender *Stage-Coach-Fare*.\*

A *Pastoral's Whipt-Cream* ; *Stage Whims*, mere  
*Trash*,

And *Tragi-Comedy*, half *Fish* and *Flesh*.

But

\* The *STAGE-COACH* ; a Farce. Written by Mr. *Mot-*  
*teux* and Mr. *Farquhar*.

BUT COMEDY, That—That's the *Darling Cheer*;

This Night we hope you'll an INCONSTANT bear:

*Wild-Fowl* is lik'd in *Play-House* all the Year.

Yet since each Mind betrays a diff'rent Taste,

And ev'ry Dish scarce pleases ev'ry Guest,

If *aught* you relish, do not damn the rest.

This Favour crav'd, up let the Music strike:

You're welcome All—Now fall to, where you like.

The *Epilogue* to this Play, was written by Mr. Rowe, and Spoken by Mr. Wilks.

Two Seasons more, viz. 1705, produced a Fifth very entertaining Comedy of Mr. Farquhar's, called *The Twin Rivals*. To this Play Mr. Wilks spoke the Prologue, which was written by Mr. Motteux, and acted the Part of young *Would be*, and Mrs. Rogers that of *Constance*. Herein, are justly exposed, those Villanies which are most obnoxious to Human Society; the Frauds, Plots, and Contrivances upon the Fortunes of Men, and the Virtue of Women. For as the Author well observes, *Characters in Plays, are like Long-Lane Clothes, not hung out for the use of any particular People, but to be bought by only Those they happen to see.*

MR. FARQUHAR'S *Sixth* Play was the *Recruiting Officer*. This was brought on the Stage, 1707 In the Address, *To All his Friends round the WREKIN*,\* He tells Them that, "Some little Turns of Humour which he met with, almost within the Shade of that famous Hill, gave the Rise to this Comedy." He was sent among them to *Recruit*, and frankly tells them that, *what is reckoned the greatest Fatigue upon Earth to Others, was, by their generous and hospitable Reception, made the greatest Pleasure in the World to Him.*

The Duke of Ormond encouraged, and the Earl of Orrery approved the Play. So that, *says he, my Recruits were reviewed by my General and my Colonel, and could not fail to pass Muster; and still to add to my Success, they were raised among my Friends round the Wrekin.*

This Health has the Advantage over our other celebrated Toasts, never to grow worse for the wearing; 'tis a lasting Beauty, Old without Age, and Common without Scandal. That you may live long to set it cheerfully round, and to enjoy the abundant Pleasures of your fair and plentiful Country, is the hearty Wish of,

*My Lords and Gentlemen,*

*Your most Obliged,*

*and most Obedient Servant,*

G. FARQUHAR.

\* A celebrated Hill in Shropshire.



Mr. WILKS played Captain *Plume*, and Mr. *Cibber*, Captain *Brazen*, the Two Recruiting Officers, *Melinda*, a Lady of Fortune, by Mrs. *Rogers*, and *Silvia*, the Justice's Daughter, by Mrs. *Oldfield*.

Three Years more, viz. 1710, brought on the *Seventh*, and last, of Mr. *Farquhar's* Comedies, and sent Him off the Stage of Life. This was, *The STRATAGEM*.

As the *Swan* sings *Sweetest* when *Dying*, this of Mr. *Farquhar's* is evidently, and universally allowed to be his Master-piece,

"The Reader, says he, may find some Faults  
"in this PLAY, which my Illness prevented the  
"amending of; but there is great Amends made  
"in the Representation, which cannot be matched,  
"no more than the friendly and indefatigable Care  
"of Mr. *Wilks*, to whom I chiefly owe the Suc-  
"cess of the PLAY,

Mr. *Wilks* spoke the Prologue which concludes thus,

*Follies to Night we shew, ne'er last'd before,*

*Yet such as Nature shews you ev'ry Hour;*

*Nor can the Pictures give a just Offence,*

*For Fools are made for Jest: to Men of Sense.*

The Two Capital Characters of this Comedy are *Aimwell* and *Archer*, Two Gentlemen of broken Fortunes, the first as Master, and the second as *Servant*. The first was played by Mr. *Mills*, and the last by Mr. *Wilks*, who spoke the Prologue. The two Capital Female Characters are, 1. Lady *Bountiful*, An old, civil, Country Gentlewoman, that cures all her Neighbours of all Distempers, and is foolishly fond of her Son *Sullen*, a Country Blockhead, brutal to his Wife. Played by Mrs. *Powel*. And, 2. Mrs. *Sullen*, by Mrs. *Oldfield*.

This Comedy Mr. *Farquhar* began and ended in six Weeks, with a settled Sickness upon him all the Time; nay, he even perceived the Approaches of Death, before he had finished the second Act, and (as he had often foretold) died before the run of his Play was over.

He was very decently Interred in the Parish Church of St. *Martin* in the Fields.

*Farquhar*, by Writing, gain'd Himself a Name.

And by *Wilks*, *Farquhar*, gain'd immortal Fame.

Thus have I given an impartial Account of the State and Conduct of the *Stage*, during those Twelve Years Mr. *Farquhar* wrote for it. I shall now return to the Family-Concerns of Mr. *Wilks*.

His



His Son *Robert* whom he left under the Care of Mr. *Bowen*, as has been mentioned, died an Infant. He had Nine more Children, who underwent the same untimely Fate; but one Daughter, whose Name was *Frances*, lived to be Married to Capt. *Price* in the Eighteenth Year of her Age, she unhappily died of the *Small Pox*, at her Father-in-Law's House, at *Tipton*, near *Colchester* in *Essex*, before she was Twenty. And in one, and the same Year, Mr. *Wilks* had the Misfortune to lose both his Wife, and his only Child.

Mrs. *Wilks* was Buried in the Parish Church of *St. Paul, Covent Garden*; there is erected, to her deserving Memory, a very handsome Monument, whereon is the underwritten Inscription; viz.

Beneath this Marble,  
lies *Elizabeth Wilks*, late Wife of *Robert Wilks*,  
of this Parish, Gent.

The Purity of her Mind,  
which appeared in all the Duties of a Virtuous Life,  
made her a good Wife,

Daughter, Mother, and Friend.

Her Affection was, like her Piety,  
Constant, as Unfeigned, to her last Moment.

In Memory of her Virtues,

This was erected by her Husband.

She Died the 21<sup>st</sup> Day of March 1744  
in the 42<sup>nd</sup> Year of her Age.

This



This *Inscription* was composed by Mr. *Wilks* himself; who, as an Alleviation for the great Loss he had sustained in so good a Wife, had recourse, and paid his Addresses, to a Widow Gentlewoman, Mrs. *Mary Fell*. She was the Relict of *Charles Fell*, Esq; of *Swarthmore* in *Lancashire*, by whom he had Issue five Sons and one Daughter; four of which Children were living when Mr. *Wilks* married her (on the 26th Day of April 1715) but there are now only two of them surviving; one Son named *Charles*, and a Daughter named *Mary-Frances Fell*, who in the Year 1721 married *John Shaw*, Gent. And in the Year 1723, her Brother *Charles Fell*, Esq; married the Grand-Daughter of the famous *William Penn*, Governour of *Pennsylvania*, whom he brought over to the Communion of the Church of *England*, into which she was admitted by Baptism, in the Parish Church of St. PAUL, *Covent-Garden*, and Mr. *Wilks* and his Wife were her Sureties. She was Christened by the Name of *Guhelma Maria*,

I must here, in Justice to Mr. *Wilks's* Memory, and to the Deserts of his second Wife (which he has fully confirmed by his last Will and Testament) the Widow *Fell*, give some Account of her Family.

This Gentlewoman was the Daughter of *John Browne*, Esq; of *Spelmonden* in the County of *Kent*, who was GUN-Founder (not GUN-Smith) to His Most Sacred Majesty King *Charles the II.*

He

He had large Furnaces, Woods, and considerable Iron-Mines upon his own Estate, and had the Honour to be *Patentee* with Prince RUPERT for making *Knealed-Guns*, which was an Invention of his Royal Highness's for preserving the *Canon* from *Rust*.

As to Mr. *Wilks's* Family, I am now farther informed, that his Father *Edward Wilks*, Esq; was descended from Judge *Wilks*, a very eminent Lawyer, and a Gentleman of great Honour and Probity. During the unhappy Scene of our *Civil-Wars*, he raised a Troop of Horse, at his own Expence, for the Service of his Royal Master.

I find likewise in the Earl of *Clarendon's* History, \* " That the Three Officers sent by General *Monk*, from *Scotland* to *London*, to treat with The Committee of Safety, were the Colonels *Wilks*, *Clobery*, and *Knight*. Their Treaty proved unsuccessful; *Monk* refused to ratify it, and committed Colonel *Wilks*, upon his Return to *Scotland*, for having consented to something prejudicial to him, and expressly contrary to his Instructions.

Dr. *Skinner*, in his *Life of General Monk*, † gives the following Relation of this Fact, viz.

" The Colonels *Knight*, *Clobery* and *Wilks*, returned from *London* to *Berwick*; where they

\* See Volume VI. 8vo. pag. 699 and 703.

† See Pag. 159. 8vo.

“ made the best Excuse they could, for the ill  
 “ Management of their Embassy, and with some  
 “ Reflection upon the Rashness and Imprudence  
 “ of each other. The General expressed some  
 “ Displeasure against them All. But because  
 “ Colonel *Wilks* seemed to have led the Dance  
 “ to the rest, in departing from their Instruc-  
 “ tions, and had been too forward in revealing  
 “ the General's Intentions for a new Parliament,  
 “ which was to be kept to the last Pinch, he or-  
 “ dered his Confinement : Though afterwards he  
 “ was prevailed upon to accept this Submission and  
 “ Excuse, with the Grant of his Liberty.

Colonel *Wilks* was Brother to the Judge. From  
 hence it plainly appears, that the Depredations  
 made in their Fortune by the *Civil-Wars*, obliged  
 Mr. *Wilks's* Father to transplant himself and his  
 Family into *Ireland* ; as has been observed in the  
 Beginning of these *Memoirs*.

Now to return a little to the Stage. I must here  
 acquaint the Reader, that Mr. *Henry Norris* (an  
 Original, for his Performances in the humorous  
 and low Vein of Comedy ; and who for his Excel-  
 lence, in so thoroughly entering into his Part in  
*The Constant Couple*, was, ever after, called Ju-  
 bilee Dicky) was allied to Mr. *Wilks* ; as marrying  
 Mrs. *Sarah Knapton*, second Daughter of *Ferdi-*  
*nando Knapton*, Esq; there is a Third Daughter  
 living, one of the Dressers to the *Drury-Lane*  
 Theatre, Mrs. *Anne Knapton*, a Maiden.



The Family of KNAPTON are (Originally) of *Yorkshire* Descent, in which County they gave Name to a Manor, and had an Estate of 2000 *l. per Annum*. In the Reign of Queen *Elizabeth* they transplanted themselves to *Brockenbursf* in *Hampshire*.

They bear for their ARMS, *Three Chaplets, &c.* The CREST, a *Chaplet* pierced by a *Spear*, with this Motto, META CORONAT OPUS.

Mr. *Norris* was Born in *Salisbury-Court* in *Fleetstreet*, in the Year 1665, and his Mother was the first *Woman* that ever appeared on the *English-Stage*; in the *Infancy* of which, and for some Years, all the *Women's* Parts were Played by *Men*.

That celebrated Actor Mr. *Kynaston* (who was Fellow-Prentice with Mr. *Betterton*, at Mr. *Rhodes's* the Bookseller near *Charing-Cross*) was as famous for *Women's* Parts as Mr. *Betterton* was for *Men's*, this was when Mr. *Rhodes*, their Master (by having been formerly Wardrobe-Keeper to the King's Company of Comedians in *Black-Fryars*) on General *Monck's* March to *London*, 1659, got a Licence, from the Powers then in being, to set up a Company of Players in the Cockpit in *Drury-Lane*, and soon made it compleat.\*

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From

\* See The Life of Mr. *Betterton*. Written by *Charles Gildon*, Esq; pag. 5. 8vo. 1710.

From this short Digression, I shall proceed to an *honest* Confession made by Mr. *Cibber*, relating to the *Stage*, viz.

In the Dedication of his Comedy, called, *The Lady's Last Stake: or the Wife's Resentment*, he acknowledges to his Patron the Marquis of Kent, then Lord Chamberlain of the Household, "That, the *Stage* has, for many Years, groaned under the greatest *Discouragements*, which have (*says he*) been *very much*, if not *wholly* owing to the *Mismanagement* or *Avarice* of Those that have *awkwardly* governed it. Great Sums have been ventured upon empty Projects, and Hopes of immoderate Gains; and when those Hopes have failed, the Loss has been tyrannically deducted out of the Actors Salary. And if Your Lordship had not redeemed them, they were very near being wholly laid aside, or at least, the Use of their Labour was to be swallowed up in the pretended Merit of *Singing* and *Dancing*."

Now from this whole Charge, more especially the *Avaritious Part* of it, Mr. *Wilks* stands honourably acquitted, as the following Instance will sufficiently manifest.

When a certain Actor, well known, left the *Irish Stage*, for want of that just Encouragement which he deserved, upon his Arrival in *England*, he applied to Mr. *Wilks*. After he had played but one Week (which could only be understood as a Trial,

Trial; because there was not a Stipulation for any particular Salary) Mr. *Wilks* ordered the Treasurer to pay him 30 s. and, the next Week, being farther convinced of his Merit, raised him 10 s. more; nor had this Gentleman the Trouble of importuning, before he found himself in the next Season settled at 3 l. per Week. And he had not left *Drury-Lane*, but for the ill Treatment he met from Others. This Fact is here recited, from the Relation which the Party himself gave of it, in Honour and Justice to the Character of Mr. *Wilks*.

Such was his Behaviour on all Occasions; *Merit* was the Motive by which he acted. For, to Him, as a Noble Peer judiciously observes, "*Prejudice*, when it appeared inveterate, like *Flattery*, when it appears fulsom, destroys its own Credit; to persist in maintaining an Argument against Demonstration and incontestable Facts in any one Case, is sufficient to bring in Question the very Veracity of all others." \* This excellent Reflexion is truly parallel, and applicable to Mr. *Wilks's* Case on a certain Occasion, viz.

When Mrs. *Oldfield's* demonstrable *Merit*, put her in just Possession of Mrs. *Mountfort's* (afterwards Mrs. *Verbruggen's*) Parts; a false, ridiculous, and Party-Clamour was raised and fomented against Mr. *Wilks*, for depriving Mrs. *Rogers* of those Parts to which She had a juster Claim, in the weak

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Heads

\* See Lord *Lansdowne's* Letter, to the Author of *Reflexions* Historical and Political. 1732. 4to. pag. 17.



Heads of the Declaimers, by being an older Actress. Mr. *Wilks* soon reduced this Clamour to Demonstration by an Experiment of Mrs. *Oldfield's* and Mrs. *Rogers's* playing the same Part, that of Lady *Lurewell* in *The Trip to the Jubilee*, but though Obstinacy seldom meets Conviction; yet, from this equitable Tryal, the Tumults in the House were soon quelled (by public Authority) greatly to the Honour of Mr. *Wilks*. I am from my own Knowledge thoroughly convinced, that Mr. *Wilks* had not any other Regard for Mrs. *Oldfield* but what arose from the Excellency of her Performances. Mrs. *Rogers's* Conduct might be censured by some, for the Earnestness of her Passion towards Mr. *Wilks*, but in the *polite World*, the *Fair Sex* has always been privileged from Scandal.\* for which Reason I shall here *let fall the Curtain*, and not mention any Particulars of that *unhappy Woman*, or any of her Descendants.

#### HONI SOIT QUI MAL Y PENSE.

I shall next, from his own Manuscript, give a faithful Catalogue of the *principal* Parts performed by Mr. *Wilks*. (The *first* Part, he acted upon his Return from *Ireland*, was *Palamede*, as Mr. *Cibber* affirms, in Mr. *Dryden's* *Marriage A la mode*.)

His

\* See Lord *Lansdowne's* Letter, *ut supra*, pag. 13.

## His PARTS in TRAGEDY, viz.

- Hamlet,* in *The Play of that Name.*  
*Ziphares,* in *Mithridates.*  
*Jaffeir,* in *Venice Preserv'd.*  
*Castalio,* in *The Orphan.*  
*Edgar,* in *King Lear.*  
*Amintor,* in *The Maid's Tragedy.*  
*Piercy,* in *Anna Bullen.*  
*Demetrius,* in *The Humorous Lieutenant.*  
*Troilus,* in *Troilus and Cressida.*  
*Mark Anthony,* in *Julius Cæsar.*  
*Macduff,* in *Macbeth.*  
*Marius, Jun.* in *Caius Marius.*  
*King Henry VI.* in *Richard III.*  
*Essex,* in *The Unhappy Favourite.*  
*Norfolk,* in *Mary Queen of Scots.*  
*Armusia,*

<i>Armusia,</i>	in <i>The Island Princess.</i>
<i>Prince of Wales,</i>	in <i>Henry IV.</i> both Parts.
<i>Aurengzebe,</i>	in <i>The Great Mogul.</i>
<i>Cortez,</i>	in <i>The Indian Emperor.</i>
<i>Valentinian,</i>	in <i>The Tragedy of that Name.</i>
<i>Agamemnon,</i>	in <i>The Victim.</i>
<i>Monefes,</i>	in <i>(Rowe's) Tamerlane.</i>
<i>Altamont,</i>	in <i>The Fair Penitent.</i>

ORIGINAL PARTS\* in Tragedy, viz.

DUMONT, (i. e. *The Husband*) in *Jane Shore.*

[It must here be observed, that Mrs. Oldfield insisted upon Mr. Wilks's playing this Part, if she played JANE SHORE; otherwise she would take that of ALICIA. This Mr. Wilks readily came into, for preventing Disputes. But the Part of *Hastings* was written for, and assigned by Mr. Rowe, to Mr. Wilks. And this Part he has also performed with universal Applause, since Mr. Booth's Indisposition obliged Him to quit the Stage.]

*Aribert,*

\* i. e. Such Parts as were written in Mr. Wilks's Time, and originally played by Him.



- Aribert,* in *The Royal Convert.*  
*Eurytion.* in *The Spartan Dame.*  
*Juba,* in *Cato.*  
*Masiniſſa,* in *(Thomſon's) Sophoniſba.*

Whatever (*says the Author*) was deſigned as Amiable and Engaging in this Character, ſhines out in Mr. *Wilks's* Action.

### HIS PARTS in COMEDY, viz.

- Dorimant,* in *Sir Fopling Flutter.*  
*Mirabel,* in *The Way of the World.*  
*Truewit,* in *The Silent Woman.*  
*Mofca,* in *Volpone.*  
*The Copper-Captain,* in *Rule a Wife and have a Wife.*  
*Valentine,* in *Wit without Money.*  
*Willmore,* in *The Rover.*  
*Loveleſs,* in *Love's Laſt-Shift.*  
*Conſtant,* in *The Provok'd Wife.*  
*Don John,* in *The Chances.*

*Courtall,*

*Courtall,* in *She wou'd if she cou'd.*

*Bellmour,* in *The Old Batchelor.*

*Campley,* in *The Funeral.*

*Carlos,* in *The Fop's Fortune.*

*Loveless,* in *The Relapse.*

*Horner,* in *The Country Wife.*

*Courtine,* in *The Soldier's Fortune.*

*Young Bevil,* in *The Conscious Lovers.*

*Sir Frederick Frolick,* in *Love in a Tub.*

*Lovemore,* in *The Amorous Widow.*

*Captain Clerimont,* in *The Tender Husband.*

*Colonel Careless,* in *The Committee.*

*Valentine,* in *Love for Love.*

*Elder Loveless,* in *The Scornful Lady.*

*Careless,* in *The Double-Gallant.*

*Jupiter,* in *Amphitryon.*

*Lorenzo,* in *The Spanish Fryar.*

- Don Pedro, in *The False Friend*.  
 Sir George Airy, in *The Busy Body*.  
 Colonel Ravelin, in *Mar-Plot*.  
 Sir James Courtley, in *The Basset Table*.  
 Colonel Bastion, in *The Perplex'd Lovers*.  
 Sir Charles Easy, in *The Careless Husband*.  
 Lord Wronglove, in *The Lady's Last Stake*.  
 Carlos, in *Love makes a Man*.  
 Mr. Hartley, in *The Non-Juror*.  
 Frankley, in *The Lady's Philosophy*.  
 Lord Townly, in *The Provok'd Husband*.

His Parts in Mr. Farquhar's PLAYS have been already mentioned. But a generous Act of Friendship I must not here forget.

Mr. Farquhar left Two Orphan-Daughters. (Mr. Wilks gave each of them a Benefit-Play to put them out Apprentice to *Manteau-Makers*.) And his worthy Friend and Patron (to whom he Dedicated his MISCELLANIES) Edmund Chalonier, Esq; procured them a Pension of 20 l. a Year, which they now enjoy.



Having, literally, in a double Sense, surveyed Mr. *Wilks* upon the publick Stage of Life; let us now behold him in the last Scenes of his Domestick Concerns.

As he had always the Care of his Family nearest at Heart (soon after the Royal Mandate had passed the Seals, constituting Him, Mr. *Cibber*, and Mr. *Booth* Patentees of the Theatre\*) he settled his Affairs by making his Will himself; which he executed on the 30th Day of *May*, 1732, being then in perfect Health.

About three Months after, viz. on *Monday* the 27th of *August*, he was most violently taken with a total Suppression of Urine, (at his House at *Isleworth* in the County of *Middlesex*.) He came to Town the next Day, and was attended by Dr. *Pellet* and Dr. *Broxholme*, Physicians; and by Mr. *Sainthill* and Mr. *Coldham*, Surgeons. He bore his whole Illness (tho' for the last Ten Days he was in the most exquisite Torture) with the greatest Patience, Resignation, and truly Christian Fortitude. What gave him the utmost Uneasiness, was, to see his Wife and Daughter so affected with such an intense Sorrow for Him; this he thought much more grievous than what he suffered himself. He was not in the least alarmed at his Dissolution, for (notwithstanding the general Obloquy cast upon his Profession) I can assure, from my  
OWN

Which commenced Sept. 1. 1722, See His Will.

own Knowledge of him, that thro' the whole Course of his Life, he was habitually prepared for Death; and was a Pattern so exemplary as any one might wish to follow. That Day Month he was taken ill he died, viz. on *Wednesday* the 27th of *September*, about Nine of the Clock in the Morning.

On the 4th of *October* his Funeral Obsequies were performed with great Decency. His Pall was supported by *John Birkhead*, Esq; *Mr. Sainthill* and *Mr. Colclham* his Surgeons; and by his Brother Comedians, *Mr. Mills*, *Mr. Cibber* and his Son. The Corps about One in the Morning was borne from his House in *Bowstreet* to his Parish Church of *St. PAUL Covent Garden*; where (out of the most sincere Respect to his Memory) the Gentlemen of the King's Chapel attended and performed an Anthem. He was Interred in a part of the Church appropriated to his own Family, and where already are deposited (besides himself) the Bodies of his first Wife, his Daughter *Mrs. Price*, and his Son-in-Law *Mr. Snow*.

In my Opinion, this Sentence of *TULLY* may with the strictest Justice be applied to *Mr. Wilks's* Memory, *Vitæ bene actæ, jucundissima est Recordatio*. A Life well spent, is the most comfortable Remembrance.

It may, perhaps, surprize a great many Persons who were intimate with Him, to be assured that

tho' Mr. *Wilks*, was not a Man of extraordinary Ex-  
 pence, yet he has not died so Rich as they may  
 imagine; because he not only made his own Fam-  
 ily, but all his Relations the continual Objects of his  
 Care. Besides, a Domestic Life was his sole De-  
 light; he was never better pleased, than, *as*  
*he used to express himself*, when he saw every  
 Body happy about him; to which his whole  
 Oeconomy contributed. It must likewise be con-  
 sidered that few Gentlemen are without indigent  
 Relatives, of these he had many; he rejoiced that  
 it was in his Power to assist them, which it is  
 well known he very largely did; so that his *Hu-*  
*manity* was still his *superior* Merit. This fully  
 confirms my Application of the Passage in *Tully*  
 abovecited.





AN

## ESSAY

ON THE

*Action of the STAGE;*

Particularly That of

Mr. WILKS.

**A**S to the *Movements of the Passions*, what may not be performed by an excellent Poet? when the Character he draws is presented by the Person, the Manner, the Look, and the Motion of an accomplished *Player*: If a Thing *painted or related* can irresistably enter our Hearts, what may not be brought to pass by *seeing* generous Things *performed* before our Eyes? That Mr. *Wilks* had the Qualifications of such a *Player*

as is here described I believe no one will dispute. That he entered *thoroughly* into the Parts, which he *studied* after those *who had gone before him*, and *made* the Parts, which were wrote *originally for Him*, is universally allowed.

I. In that Capital Part of HAMLET, has not the Voice of the Public always attended him? tho' a Part of so various a Mixture!

II. The Plot and Incidents of the *Busy-Body* are laid with that Subtilty of Spirit which is peculiar to Females of Wit, and is very seldom well performed by those of the other Sex, in whom Craft in Love, is an Act of Invention, and not as with Women, the Effect of Nature and Instinct. This Comedy was written by Mrs. *Centlivre*. And tho' Mr. *Wilks's* Part in it be so widely different from the former, yet Sir *George Airy* shines equally with *Hamlet*.

III. How beautifully in another Point of Light does he appear, in *Mosca*, in *VOLPONE*; or, the *Fox*. A Play in which *Ben Jonson* has made every Man's Passion to be towards Money, and yet not one of them expresses a Desire, or endeavours to obtain it any Way but what is peculiar to him only: One sacrifices his Wife, another his Possession, another his Posterity, from the same Motive; but their Characters are kept so skilfully apart, that it seems prodigious their Discourses should

should rise from the Invention of the same Author.

IV. Let us next view him, in *Horner*, in the *Country Wife*. In the *Drama* of this Comedy, the *Husband* is represented to be one of those Debauchees who run through the Vices of the Town, and believe, when they think fit, they can marry and settle at their Ease. His only Knowledge of the Iniquity of the Age, makes him chuse a *Wife* wholly ignorant of it, and place his Security in her want of Skill how to abuse him. The *Poet* on many Occasions, where the Propriety of the Character will admit of it, insinuates, That there is no Defence against Vice, but the Contempt of it: And has, in the Natural Ideas of an Untainted Innocent, shewn the gradual Steps to Ruin and Destruction, which Persons of Condition run into, without the Help of a good Education how to form their Conduct. The Torment of a Jealous Coxcomb, which arises from his own False Maxims, and the Aggravations of his Pain, by the very Words in which he sees her Innocence, makes a very pleasant and instructive Satire. The Character of *Horner*, and the Design of it, is a good Representation of the Age, in which that Comedy was written; at which Time, Love and Wenching were the Business of Life, and the Gallant Manner of pursuing Women was the best Recommendation at Court. To which only it is to be imputed, that a Gentleman of Mr. *Wycherly's* Character and Sense, condescends to represent the

Insults



Insults done to the Honour of the Bed, without just Reproof, but to have drawn a Man of Probity with Regard to such Considerations, had been a Monster, and a *Poet* had at that Time discovered his want of knowing the Manners of the Court he lived in, by a *Virtuous Character* in his *fine Gentleman*, as he would shew his Ignorance by drawing a *Vicious One* to please the present Age.

V. How amiably does he ravish us in *ESSAY*, a Play in which there is not one good Line, and yet it is never represented without drawing Tears from some Part of the Audience. A remarkable Instance that the Soul is not to be moved by Words, but Things; for the Incidents in this *Drama* are laid together so happily, that the Spectator makes the Play for himself, by the Force which the Circumstance has upon Imagination. Thus in Spite of the most dry Discourses, and Expressions almost as ridiculous with respect to Propriety, it is impossible for one unprejudiced to see it untouched with Pity. I must confess that the Effect is not wrought on such as examine why they are pleased; but it never fails to appear on those who are not too learned in Nature, to be moved by her first Suggestions.

VI. Who could behold *Valentine*, in *Wit* without *Money*, without the greatest Cheerfulness, the Moment Mr. *Wilks* appeared on the Stage. If ever *Mirth* can lay Claim to full Scope and Indulgence, it is in the Business of *Comedy*; and yet

I will venture to say, that a Comic Poet who should only propose to himself the raising of *Laughter*, whatever might be his Success in *that*, would be but a wretched Writer. To this Spring we owe many Pieces of *forced Humour* and *Railery*, such Scriblers designing no more than to raise a *Laugh*, without considering that *misapplied Railery*, is only *Ill-Nature*, and that *Humour* without a *Moral* is *Buffoonery*. This it is which has given Occasion to distinguish such low Performances by the Name of *Farce*. It is not the *lively Jest*, the *smart Repartee*, or the *witty Conceit*; but the *natural Views of Life*, the *moral Painting*, the *Manners*, the *Passions*, the *Follies*, the *Singularities*, and *Humours*; in a Word, it is the *Human Heart* in all its *odd Variety*, pleasantly represented, that makes up the elegant Entertainment of *Comedy*. In this the Author presents *Mankind* to the Audience; in the other Way of Writing he only exhibits *Himself*.

VI. How agreeably again does Mr. *Wilks* charm us, in *Camley*, in the FUNERAL. Every one will own, that in this *Play* there are many lively Strokes of Wit and Humour; but I must confess, I am more pleased with the fine Touches of *Humanity* in it, than with any other *Part* of the Entertainment. To borrow *Plautus's* own Remark, by the Representation of such *Plays*, even *good Men may be made better*.

VII. How is that most tender Passion of the Soul, Love! touched by him in the Character of *Juba*? The Tragedy of CATO, excels as much in the Passion of its *Lovers*, as in the sublime Sentiments of its *Hero*; their generous Love, which is more Heroic than any Concern in the chief Characters of most *Dramas*, makes but subordinate Characters in this. When *Marcia* reproves *Juba* for entertaining her with *Love* in such a Conjunction of Affairs, wherein the common Cause should take Place of all other Thoughts, the Prince answers in this noble Manner:

Thy Reproofs are just,  
 Thou virtuous Maid; I'll hasten to my Troops.  
 And fire their languid Souls with *Cato's* Virtue.  
 If e'er I lead them to the Field, when all  
 The War shall stand rang'd in its just Array,  
 And dreadful Pomp: Then will I think on Thee!  
 O lovely Maid, then will I think on Thee!  
 And in the Shock of charging Hosts, remember  
 What glorious Deeds, thou'd grace the Man, who  
 hopes  
 For *Marcia's* Love———

It



It is the Opinion of Sir *Richard Steele* that this *Play* is a perfect Piece, and has done great Honour to our Nation and Language.

VIII. Where shall we now find another DORIMANT in Sir *Fopling Flutter*, a Play of which 'it is the received Character, that it is the *Pattern of Genteel Comedy*. And I must confess that the Negligence of every thing, which engages the Attention of the sober and valuable Part of Mankind, appears very well drawn in this Piece.

IX. No more can we behold EDGAR, in King LEAR, for want of Him ! This is an admirable Tragedy as *Shakespeare* wrote it ; but since reformed by *Tate*, according to the Chimerical Notion of *Poetical Justice*, in my humble Opinion it has lost half its Beauty. Our *excellent Bard* has indeed fared much better under the judicious Pen of Lord *Lansdowne*, whose *Jew of Venice*, preserves all that is valuable in the Original ; suffers no Diminution, and is greatly improved.

X. As I opened these *Papers* under the Cover of that late excellent Writer, Mr. Secretary *Addison* ; I cannot close them better, than under the *same Authority*. The foregoing Characters, of some of the *Plays*, wherein Mr. *Wilks* had the most considerable *Parts*, are the Sentiments of the best Judges, upon those Performances, selected from the *Tatler* and *Spectator*.

The Design of *Art* is to assist *Action*, especially *that* of the *Stage*, as much as possible in the Representation of Nature ; for the Appearance of Reality is that which moves us in all Representations, and these have always the greater Force, the nearer they approach to Nature, and the less they shew of Imitation.

*Nature* herself has appeared in every Emotion of the Soul, its peculiar Cast of the Countenance, Tone of Voice, and Manner of Gesture ; and the whole Person, all the Features of the Face, and Tones of the Voice, answer like Strings upon Musical Instruments, to the Impressions made on them by the Mind. Thus the Sounds of the Voice, according to the various Touches which raise them, form themselves into an Acute, or Grave ; Quick, or Slow ; Loud, or Soft Tone. Every one of these may be employed with Art and Judgment ; and *all* supply the *Actor*, as *Colours* do the *Painter*, with an expressive Variety.

Such were the Qualifications of the Man whose Loss the *British*-Theatre now deplores ! and whose Character is best summed up, by the inimitable *Shakespeare*, in his own *Part* of *HAMLET*, viz.

*Take Him for ALL in ALL—We ne'er shall  
LOOK upon his LIKE again !*

P. S.

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## POSTSCRIPT.

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HAVING a proper Opportunity in this Place, I should think I greatly offended against the *Drama*, did I not, in Justice to Mr. DRYDEN's Merit and Memory, insert that most worthy Defence made for him, by the Right Honourable the Lord *Lansdowne*, from the vile Calumnies of Bishop *Burnet* in the (*false*) *History* of his own *Time*. "Why, says that truly honourable Peer abovementioned, "is "Mr. Dryden's Name stigmatized as a *Monster* of "Immodesty and Impurity of all Sorts? Was that "his Character? No, no; all who knew him "can contradict it. He was so much a Stranger "to Immodesty, that Modesty in too great a Degree was his failing: He hurt his Fortune by "it; he was sensible of it; he complained of it, "and never could overcome it: And then again, "A *Monster* of Impurity of all Sorts. Good God! "what an Idea must that give? *Impurity* of all Sorts. "Is there any Wickedness under the Sun but what "is comprized in those few Words? But as it happens, he was the Reverse of all this, a Man of "regular Life and sober Conversation, as all his "Actions can vouch. Believe me; this was too "much, and every Reader cannot but grieve with "me, that such rash Expressions should escape "from a Bishop's Pen.

" If



“ If bearing false Witness against ones Neigh-  
 “ bour is a Breach of Commandment; can there  
 “ be a more flagrant one than this? Mr. DRYDEN  
 “ was by Birth a Gentleman of a worthy Fa-  
 “ mily in the County of *Huntington*, often serving  
 “ as Representatives for that County; greatly al-  
 “ lied by his Marriage with a Daughter of the  
 “ Earl of *Berkshire* \*: He was esteemed, courted,  
 “ and admired by all the great Men of the Age  
 “ in which he lived, who would certainly not  
 “ have received into Friendship, a *Monster*, *aban-*  
 “ *doned to all sorts of Vice and Impiety*. His Wri-  
 “ tings will do immortal Honour to his Name and  
 “ Country, and *his POEMS* last as long, if I  
 “ may have Leave to say it, as the *Bishop's*  
 “ *SERMONS*, supposing them equally excel-  
 “ lent in their Kind.

#### LANSDOWNE.\*

Is not this Character an Honour to the *English* Stage? Who, since his Time, can merit such another?

Surely it must not Rise from *Pope*, or *Gay*,

From *What d'ye Call't*, or *Beggar's Opera*.

No,

\* Lady Elizabeth Howard.

† See His Lordship's Letter, *ut supra*, pag. 5 and 6.

No, no; as Sir Samuel Garth harmoniously  
 sings on a Parallel Occasion,  
*Crabs-Eyes* as well with *Pearl* for Use may try,  
 Or *Highbate-Hill* with lofty *Pindus* vie;  
 So Glow-Worms may compare with *Titan's* Beams,  
 Or *Hare-Court* Pump with *Aganippe's* Streams.

## DISPENSARY.

I have just now seen a Paper,\* wherein Mr.  
 Consul Burnet has fully cleared (by a very new  
*Postulatum*) his Father, from my Lord Lansdowne's  
 Charge of having aspersed Mr. DRYDEN. *ex.gr.*

ASSERTION. "The King (CHARLES II.) and the  
 Duke (of York) and the whole Court looked up-  
 on him (Dr. Burnet) as the *Greatest* LYAR upon  
 the Face of the Earth, and that there was no  
 believing *one Word he said.*"

ANSWER. "I BELIEVE, says his Son, calling Dr.  
 Burnet a LYAR, will be understood by Men of  
 Sense, to import no more, than that he had  
 spoken TRUTH." For my Part I cannot sign  
 Mr. Consul's CREED, nor do I believe that Lord  
 Lansdowne would enter his Name in the *List* of  
*such Men of Sense.*

As

\* Remarks on the Lord Lansdowne's Letter, &c. 4to.  
 pag. 19 and 20.

As to the most unjust and vile Aspersions cast upon Mr. DRYDEN; *Thomas Burnet, Esq;* will have it, that, they were not levelled at his Person, but his *Dramatic Writings*; if so, the Distinction might have easily been made. This is a very mean Evasion, and but a poor Defense of the poor Prelate, as he compassionately calls his Daddy, the Delight of whose Soul was scandalizing Others, though no Man's Life could well be more scandalous than his own. And he acknowledges himself, that, *He DIED, as he all along LIVED.* †

## A CHARACTER of Mr. Wilks, by Ruth Collins, a QUAKER.\*

Sept. 27. 1732.

**D**IED this Day Master ROBERT WILKS of the *Irish-Nation*. He was one that shewed great Behaviour of Body, and spake many quaint Words of Vanity upon a Stage of Wood, before People who delight in vain Babbling; and they are now greatly troubled at his Loss. For, say they, where shall we find his Fellow, to yield Delight unto our Ears, and unto our Hearts, in the doleful Evenings of the Winter. Those that were of his Company also mourn, and say, Our Neighbours will rejoice, as hoping to be Gainers by his Departure.\*

† See His Will. \* See the Friendly Writer, and Register of Truth. For Sept. pag. 30.



# ADVERTISEMENT.

I hope the Town will indulge me in doing  
an Act of Friendship, by publishing the  
following Account of Goods, and Move-  
bles.

*This is to give Notice, viz.*

**T**HAT a Magnificent Palace, with great Variety of Gardens, Statues, and Water-works, may be bought cheap in *Drury-Lane*; where there are likewise several Castles to be disposed of, very delightfully situated; as also Groves, Woods, Forests, Fountains, and Country-Seats, with very pleasant Prospects on all Sides of them; being the Moveables of *Ch—r R—ch*, Esq; who is breaking up House-keeping, and has many curious Pieces of Furniture, to dispose of, which may be seen between the Hours of Six and Ten in the Evening.

The INVENTORY.

**S**PIRITS of right *Nants-Brandy*, for *Lambent-Flames*, and *Apparitions*.

*Three Bottles and a Half* of **LIGHTENING**.

*One Shower* of **SNOW**, in the whitest *French-Paper*.

*Two Showers* of a browner Sort.

A **SEA**, consisting of a Dozen large *Waves*, the Tenth bigger than ordinary, and a little damaged.

A *Dozen* and a *half* of **CLOUDS**, trimmed with *Black*, and well Conditioned.

A **RAINBOW**, a little faded.

A *Set* of **CLOUDS** after the *French Mode*, streaked with *Lightening* and *Furbelged*.

A *New-Moon*, something decayed.

A *Pint* of the finest *Spanish-Wash*, being all that is left of two *Hogheads* sent over last Winter.

A *Coach* very finely Gilt, and little used, with a *Pair* of *Dragons*, to be sold cheap.

A *Setting-SUN*, a *Pennyworth*.

An

## Theatrical Furniture.

51

An Imperial *Mantle*, made for *CYRUS the Great*,  
and worn by *JULIUS CÆSAR*, *BAJAZET*, King  
*HARRY the Eighth*, and Signor *VALENTINI*.

A Basket-Hilt *Sword*, very convenient to carry *Milk* in.

*ROXANA's* Night-Gown.

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The Imperial Robes of *Xerxes*, never worn  
but once.

† *Mrs. Oldfield's* Slippers,

† *Mr. Wilk's* Gloves.

† *Mrs. Porter's* Petticoat, left her by Queen  
*ELIZABETH*.

† *Jo Miller's* best Breeches, lined with *Parch-*  
*ment*.

† *Mr. Booth's* full-bottom Wig, in which *CATO*  
died.

† *Mrs. Thurmond's* Clogs, lined with *Beggar's-*  
*Velvet*.

† *Mr. Thurmond's* Hat, with a strong Lining.

A Wild-BOAR, killed by *Mrs. Tofts* and *Dio-*  
*clesian*.



A *Serpent* to sting *Cleopatra*.

A *Mustard-Bowl* to make *Thunder* with.

Another, of a bigger Sort, made by Mr. *Dennis's* Direction, little used.

Six *Elbow-Chairs*, very expert in *Country-Dances*, with Six *Flower-Pots* for their Partners.

The *Wiskers* of a *Turkish Baffa*.

The Complexion of a Murderer in a Band-Box ; consisting of a large Piece of burnt *Cork*, and a *Coal-Black Perriwig*.

A *Suit of Cloaths* for a Ghost, viz. A bloody *Shirt*, a *Doublet* curiously pinked, and a *Coat* with three great *Eyelet-Holes* upon the *Breast*.

A *Bale* of *Red-Spanish Wool*.

*Modern-Plots*, commonly known by the Name of *Trap-Doors*, *Ladders* of *Ropes*, *Vizor-Masks*, and *Tables* with broad *Carpets* over them.

Three *Oak-Cudgels*, with one of *Crab-Tree* ; all bought for the Use of Mr. *Penkethman*.

Materials for *Dancing* ; as *Masks*, *Castanets*, and a *Ladder* of *Ten Rounds*.

AURENGZEBE'S *Scymitar*, made by *Will Browne* in *Piccadilly*.

*A Plume of Feathers*, never used but by OEDIPUS, and the Earl of ESSEX.

There are also *Swords*, *Halberds*, *Sheep-Hooks*, *Cardinals Hats*, *Turbans*, *Drums*, *Gally-Pots*, a *Gibbet*, a *Cradle*, a *Rack*, a *Cart-Wheel*, an *Altar*, a *Helmet*, a *Back-Piece*, a *Breast Plate*, a *Bell*, a *Tub*, and a *Jointed Baby*.

N. B. The *first Edition*, of this *Inventory*, was taken by *Isaac Bickerstaff*, Esq; and by his Direction printed and publickly dispersed in the *Coffee-Houses* of *London* and *Westminster*, on *Saturday, July 16. 1709*, in which Space of three and twenty Years, the Goods have been much used, and consequently *the worse for wearing*, as the Saying is; having been purchased by *Three* several Owners, who indeed have added *seven* Lots to them, which are thus marked †.

But the whole Collection is now to be disposed of, as useful Furniture upon Occasion, for *Goodman's-Fields*, *Bow-Street*, or the *Hay-Market* Theatres. For as to the Theatre-Royal in *Drury-Lane*,

*Seges ubi Troja fuit.*



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**II. COURT**





